



In Harmony Liverpool: 2009–2019 Reflections on 10 Years of Learning

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January 2019

 LIVERPOOL
PHILHARMONIC



Acknowledgements

This report reflects the work of many other people with whom I have worked on the evaluation of this important programme over the ten-year period and I am grateful to them for allowing me to represent their findings along with my own. But, perhaps more importantly, I want to acknowledge the children and young people, the teachers and family members, the community members and the musicians whose voices are used throughout the publication. This is their story and I am grateful to them for letting me share their journeys and stories over such a long time. It has been one of the greatest privileges of my career.

Contents

Introduction	2
In Harmony Liverpool – The story so far	3
An evolving programme	4
The Music	5
The Partnership	9
The Impact of In Harmony Liverpool	10
How do we know this?	12
What difference has In Harmony made?	15
The Children	17
The Families	26
The Schools	29
The Community	34
Royal Liverpool Philharmonic	37
What don't we know or what can't we prove	39
Distinctiveness	40
Into the Future	42
Endnotes	43

Introduction

“As a consultant, you rarely get the chance to work on something longitudinal and this has been a unique and career changing experience. I have grown to know children and watched them develop and mature from reception, through to year 6 and beyond, into adulthood. I have built relationships with parents and teachers as well as musicians and I have learned a great deal about my own practice in the process. In some ways, I have been what could be called a ‘participant researcher’ and this has challenged my working methods. There is a sense of belonging that has impacted on my approach and highlighted some of the sensitivities and ethics involved in applied research.” (Dr. Susanne Burns, blog August 2016)



When In Harmony Liverpool began in 2009, Liverpool Philharmonic commissioned a research and evaluation programme that I have led. Such longitudinal evaluation is rare in the arts and cultural sector because of funding systems that run on three year cycles and which have a heavy reliance on project based funding. I was privileged to be given the opportunity to work on the project from its inception.

The commitment of Liverpool Philharmonic to the programme, and the learning from it, has supported ongoing quality improvement. This report seeks to summarise the story of In Harmony Liverpool so far, outlines the overall impact of the programme and then develops this in more detail. It presents our methodology in identifying the key outcomes but also seeks to be clear about what we don't know or where inconclusive evidence does not allow us to substantiate impact. We are clear that we often claim ‘contribution’ rather than ‘attribution’ and this is crucial in what has been a partnership project from the onset. The report draws on the huge body of data, evidence and narratives accrued over the years, which have previously been published in reports highlighting impact drawn from case studies, qualitative research with children, teachers, Head Teachers, parents and community residents and quantitative data from surveys. Special reports have examined impact on health, wellbeing and early years outcomes. We use the voices of the people who have contributed their stories over the years throughout and seek to present the learning through their eyes.

In Harmony Liverpool: The story so far ...

In Harmony Liverpool is led by Royal Liverpool Philharmonic and is part of a national In Harmony programme launched by the Department for Education in 2009 (then Department for Schools, Children & Families) to transform the lives of children in deprived communities, using the power and disciplines of ensemble music-making, which now includes six areas of England.

In Harmony Liverpool uses orchestral music making to improve the life chances of children by increasing confidence, wellbeing, skills and resilience, enhanced by opportunities to travel, learn, perform and collaborate with professional musicians, international artists and other young people. The programme is led by Liverpool Philharmonic's team of professional music leaders, including musicians of the Royal Liverpool Philharmonic Orchestra.

Since In Harmony Liverpool began, its weekly reach has increased from 84 children and young people in one primary school to more than 1,500 in 2018/19 across three primary schools, one nursery school, two children's centres, and community-based activity. Over 2,000 individual children have taken part.

In Harmony is targeted at children with the greatest need and fewest resources – over 40% of In Harmony children are classed as living in poverty. Music making now takes place at All Saints Catholic Primary School, Anfield Children's Centre, Everton Nursery School and Family Centre, Faith Primary School, The Beacon Church of England Primary School and at Liverpool Philharmonic at the Friary, Liverpool Philharmonic's rehearsal centre in Everton.

In Harmony Liverpool's **mission** is life-changing orchestral music making with the children and families of North Liverpool.

In Harmony Liverpool's **vision** is a healthier, higher achieving future for North Liverpool.

The programme **aims** to inspire children and their families to celebrate their community through music and to be a catalyst for them to gain the confidence to begin to change their own lives and to shape their future.

It is characterised by the following **principles** which were shaped with local partners and refined over time:

- aspiration for consistent musical excellence and progression for every child;
- an approach which is child-centred, holistic and long term;
- an approach with orchestra and performance at its heart;
- a focus on the whole school, family and community;
- a programme which is immersive and inclusive;
- a programme which is adaptive, dynamic and responsive;
- a programme based on cross-sector professional partnerships and continuing professional development; and
- being a community partner not a community benefactor.

An evolving programme - the development of In Harmony Liverpool

In Harmony Liverpool was never a fixed model. It has evolved over time to respond to the changing needs of the children and young people, the schools and the community and to take into account the learning and evidence emerging.

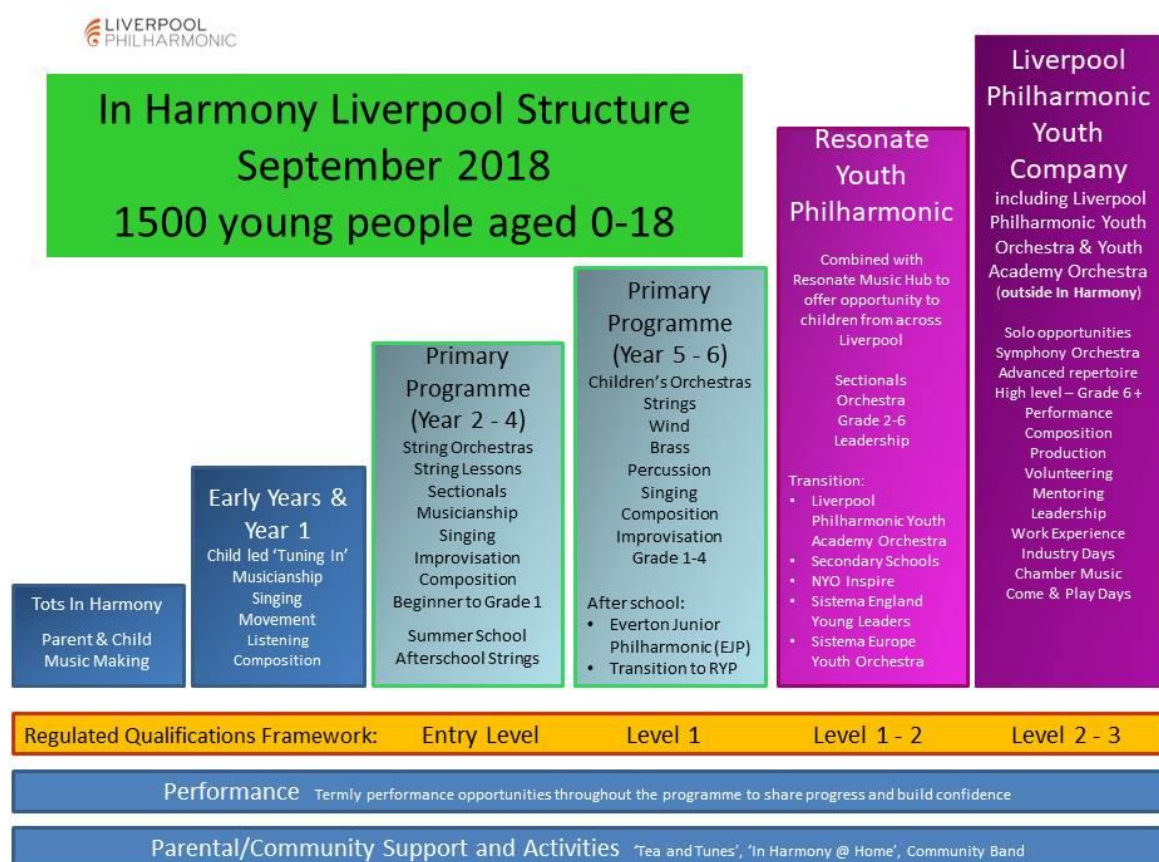
Importantly, it has also had to adapt to new funding requirements and to policy shifts in its external environment. In 2009, it was a Labour government who launched the pilot programme, but in May 2010, only one year into the programme, the government changed and a coalition government of Conservatives and Liberal Democrats took power. Thus began a so-called period of 'austerity'. Spending reviews and unprecedented cuts to public spending and government departmental budgets did not seem to augur well for the maintenance of the Labour government's commitment to music education. These were turbulent times. Major changes in the education system, structural change in health provision and the major impact on already struggling communities of benefit cuts and cuts in funding to local government created immense pressure. Alongside this, the funding of the In Harmony programmes shifted from the Department of Children, Families and Schools to the Department of Education and then to Arts Council England. Different priorities and the launch of four new In Harmony projects in 2012 saw national programme expansion but also slight changes in focus away from social development to more emphasis on musical progression. Throughout this period of change, In Harmony Liverpool has continued to evolve, adapt and learn but has also stayed loyal to its founding principles.

"There is a view that In Harmony can be seen as a 'model' that in time can be replicated ... a transplantable package that can be rolled out. However, our observations would suggest that it is more importantly a development process or framework that has the orchestral experience as the essential catalyst." (Burns and Bewick 2012)

The Music

“The orchestra as a form is crucial. For an orchestra to succeed, it must be greater than the sum of its parts. Every person has a role to play. It combines leadership, teamwork, discipline, communication skills and respect with friendship, great fun and positive social experiences. It develops the foundations of musicianship and musical literacy through the enjoyment of learning, rehearsing and performing as an ensemble of musicians.” (Senior Leader)

Orchestral and ensemble music making is at the heart of the In Harmony Liverpool programme, from Early Years music making through to secondary school progression.



In Harmony Liverpool's vision for a Year 6 young musician leaving primary school is:

“A motivated child who is creative, independent and resilient, with strong musical foundations giving them the confidence to communicate their skills as a musician and enjoy performing alongside their peers”.

For those children who complete their primary school education within an In Harmony Liverpool partner school, their overall musical development includes:

- involvement in 20+ **performances**;
- collaborating in over 140 orchestra and ensemble **rehearsals**;
- **singing** as a core part of each lesson, including sung instructions, appropriate vocal development, harmony and part based singing;
- high levels of **musicianship** developed through a carefully sequenced curriculum that runs through their Early Years experiences, develops through musicianship classes in Key Stage 1, and culminates in high quality group lessons and orchestra rehearsals on a range of orchestral instruments in Key Stage 2;
- **composing** and performing their own music and collaborating with other young musicians and professionals to achieve this;
- Completion of Trinity College **Arts Awards** at various levels and opportunities to complete ABRSM grade exams;
- regularly working with, and being inspired by, local, national and international world class musicians who share their skills as **visiting artists** to the programme;
- achieving excellent **listening** skills and musical knowledge through our listening curriculum and by attending frequent live performances by visiting professional artists, ensembles and the Royal Liverpool Philharmonic Orchestra;
- Regular **side-by-side rehearsals** with the Royal Liverpool Philharmonic Orchestra, regularly conducted by guest artists such as Vasily Petrenko and Andrew Manze.

Distinctive music elements of In Harmony Liverpool include:

- All young musicians learn alongside their peers in groups, developing social skills, supporting each other and learning from each other at every step;
- All children cover the key aspects of the primary national curriculum for music including instrumental learning, performance, singing, listening, appraising, composing and improvising;
- An eclectic range of musical styles and genres, including classical, traditional, pop, jazz, blues, contemporary, new music commissions and arrangements from local composers and works written specifically by the team for the children they teach;
- Creativity supported through composition in lessons, use of music technology, song writing, cross-curricular working and opportunities for children to take their instrument home to practice, explore and hone their musical skills;
- Development of In Harmony Liverpool specific pedagogy, drawing on shared knowledge of Dalcroze, Kodaly, Colourstrings, Suzuki, Taubman/Golandsky, Whole Class Ensemble Teaching, and continual refinement and sharing of good practice within and beyond In Harmony;
- Termly performance opportunities for all children, creating positive engagement with parents and families and opportunities to demonstrate progress at regular intervals, with high profile, large scale performances at venues such as Liverpool Philharmonic Hall, Sage Gateshead, Leeds Town Hall and the Royal Albert Hall;

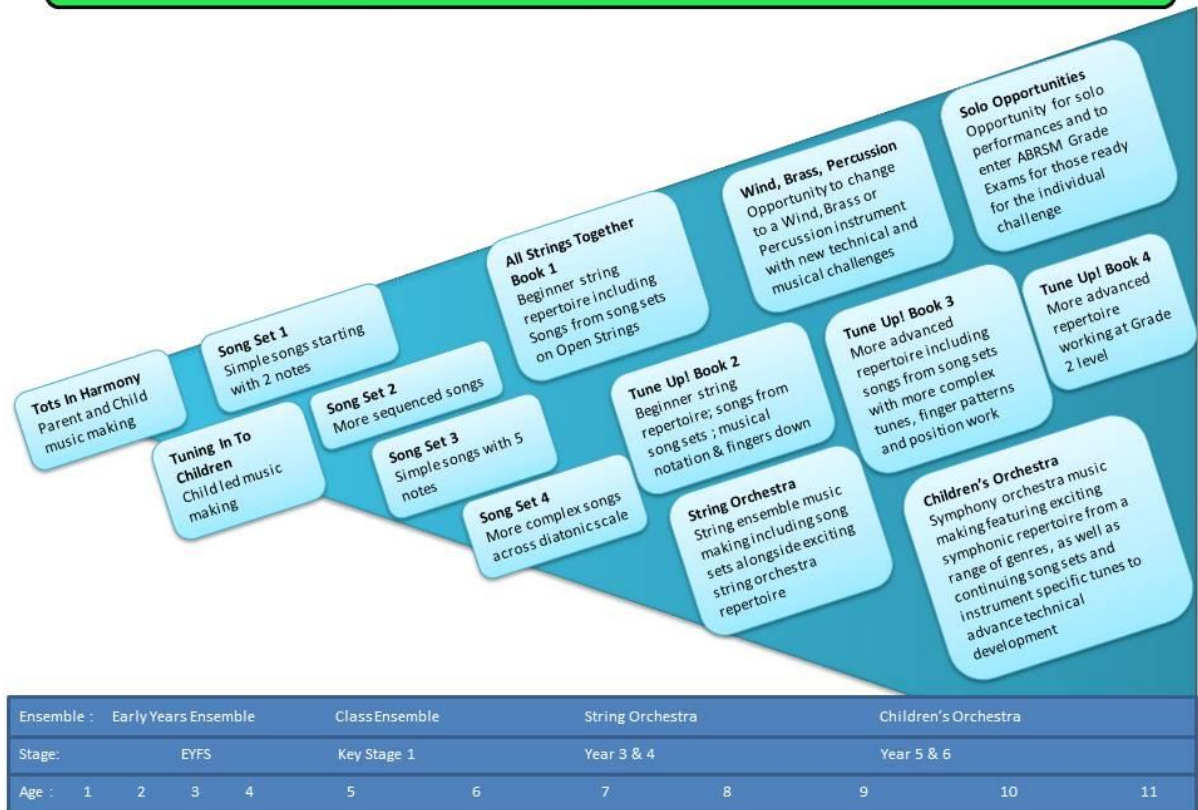
- Progression routes at each stage of instrumental development, working in partnership with schools and Resonate Music Hub to support the needs of individual children and young people;
- A team of high level, deeply committed professional musicians and educators, specialising in working with children and young people, supported with regular professional development, planning and reflection.

The In Harmony Liverpool Curriculum: Early Years and Primary

The early years and primary curriculum has been developed and refined over the ten years, learning from experience and evaluation, and drawing on existing practices in the UK and international music education sector. The curriculum includes:

- Targeted, child-led 'Tuning Into Children' interventions with musicians from the Royal Liverpool Philharmonic Orchestra to build non-verbal communication skills, listening and turn taking skills in Early Years Foundation Stage;
- Early years curriculum that uses carefully selected songs, chosen to develop the musical building blocks of pulse, pitch and rhythm in a logical and progressive order;
- Songs sequenced according to Kodály principles and progress from two notes to full vocal range tunes including complicated rhythmic patterns and chromaticism;
- Songs divided up into 'Song Sets', a group of songs that are taught and then broken down further to develop musicianship and reading skills, enabling children to learn the fundamentals of music and taking them through a carefully sequenced approach to learning musical notation;
- Key Stage 1 curriculum building on Early Years and expanding to new 'Song Sets', building quality and expression into singing and musicianship, and developing further composition and notation reading skills;
- Key Stage 2 curriculum taking Early Years and Key Stage 1 knowledge and skills, and applying them to their string instrument in Year 3 and 4, and full symphonic instrument range in Year 5 and 6. Songs and melodies previously learnt are used to teach early aspects of instrumental technique, moving on to larger scale orchestral repertoire and further developing ensemble skills;
- High level musicianship training, alongside a listening curriculum resulting in fine-tuned pitching and listening skills, enabling children to more easily adjust their intonation, maintain pulse alongside others, and create rhythmic accuracy across the whole orchestra, key components of successful ensemble playing.

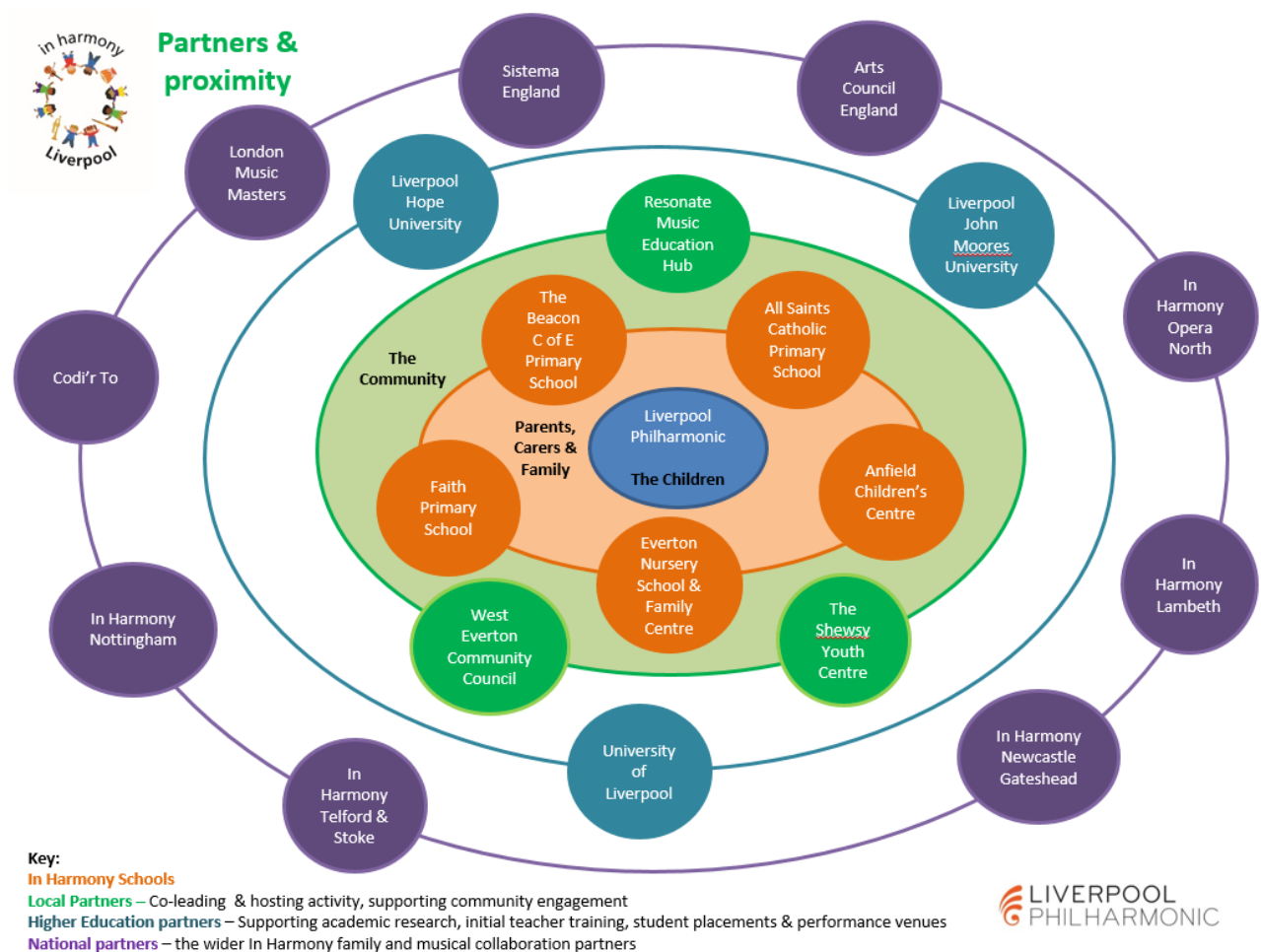
Curriculum: Early Years and Primary



The Partnership

From the outset, In Harmony Liverpool has always depended on a **broad based partnership** for delivery, future development and sustainability. By starting life in West Everton, a community already engaged in regeneration from the bottom up which was actively seeking new means of empowerment and engagement, the programme has developed wide ownership across a breadth of partners and has grown this progressively across the ten years to create a strong platform for the long term development of the programme.

Further, this method of working has required Liverpool Philharmonic to adopt a role beyond that traditionally expected of a symphony orchestra, working beyond the cultural sector in wider social, health and regeneration agendas affecting the city region.



The Impact of In Harmony Liverpool

Over the ten-year period, outlined and evidenced in many reports, the programme has consistently generated evidence of positive outcomes on the children, the schools, the families and communities, the musicians, Liverpool Philharmonic itself and the sector.

<p>In Harmony Liverpool has <u>improved the life chances of children and young people</u> through generating multiple outcomes including resilience, aspiration, wellbeing, confidence, self-esteem, mood, concentration, motivation and their sense of happiness and determination. Children have consistently demonstrated high levels of musical progress.</p>	<p>“In Harmony has given me the opportunity to meet new people, expand my social circle, develop life skills, grow more confidence and it helped me to focus and know what I want to do with my life and feel able to do it my way without pressure from anyone else. It changed me, I am more outgoing, positive and happier as a person. I used to keep myself to myself but now I am more confident. Music kept my mind on the same thing in some of my critical years when I was growing up. It gave me pride in myself. I am now a different person. It made me a better person.” (Young person, aged 19)</p>
<p>In Harmony Liverpool has positively impacted on <u>families and family life</u> developing social and cultural capital and generating pride.</p>	<p>“I mean I get actually dead proud, me, when I say to people like friends in work and stuff, I go, oh yeah my daughter plays like the cello with In Harmony, part of the Liverpool Philharmonic Orchestra. They go what? And I go, and I explain to them, they go but you’re from Liverpool, you’re a Scouser you know, that’s, they’re not meant to be playing the cello! And I’m like what?! And I had the cello in my van before and the guy said to me, what’s that? He actually asked me if it was a guitar. I said, no, it’s a cello, I said my daughter plays. It’s a good thing, it makes you feel proud as well, so it’s good.” (Parent of pupil now aged 13 but who started in 2009)</p>
<p>Through <u>working together in partnership</u>, In Harmony Liverpool has contributed to civic pride, hope, aspiration, building stronger communities and the shaping of a ‘place’. It has placed professional musicians at the heart of the community, generated long term relationships, friendships and trust, and provided role models and progression pathways.</p>	<p>“For our children and staff at Faith Primary to be taught by musicians from the Philharmonic, for them to become our friends, and for the Philharmonic to become like a second home to our community, is something very special. We’re all learning from each other, the educational attainment and health of the children is increasing dramatically, and classical music is no longer a world that we’re excluded from...it’s now our world, we love being in it, and we love having the opportunity to share it with others!” (Councillor Jane Corbett)</p>

<p>In Harmony Liverpool has impacted on <u>Liverpool Philharmonic</u> itself generating cultural and structural change, helping to reposition the orchestra and enhance its civic role.</p>	<p>“It is the best thing we have ever done.” (Musician)</p> <p>“I think that big ripples have come from small things. Has the organisation changed? You bet it has. In the lifespan of In Harmony Liverpool there has been a sea change – less people are protecting a rarified culture. In Harmony has made people question their role sitting up here on the hill.” (Musician)</p>
<p>This has been achieved <u>through music</u> which is now seen as a <u>normal part of community and family life</u>.</p>	<p>“We are all musicians now...” (Community member)</p>

How do we know this

“Thank you for listening to us and asking us about In Harmony for all these years.”
(Year 6 Pupil)

These are big claims. However, they are supported by data presented in annual reports, special reports, blogs and articles and our findings have been shared across the wider sector as Liverpool Philharmonic has shared practice with music professionals from more than 50 organisations within the UK and 18 countries around the world, presenting at conferences in the UK, Europe and South East Asia.

In Harmony Liverpool has been evaluated since 2009. The work was commissioned at the beginning of the programme and the long term evaluation has developed alongside it. The evaluation team have worked with the In Harmony project team, Liverpool Philharmonic and school staff to implement a longitudinal approach to data gathering and learning that has resulted in annual interim reports as well as a series of special reports and publications. As the programme has developed and expanded we have remained responsive and have adapted our approach to reflect the changes in the programme. Our overall approach has always been informed by the need to demonstrate impact in a robust manner. It has been informed by a specific approach which is that we believe that genuine sustainability will come not from advocacy but from clear evidence of the impact of an intervention. How does it change people, change circumstances, solve problems? We are interested in genuine learning stemming from a robust evaluation shared and owned by project stakeholders. This approach has informed project development, encouraged learning and reflection and informed problem solving. **The voice of children has been at the heart of our inquiry.**

Evaluation methods have included:

- Collection and analysis of **quantitative data on reach and engagement**;
- Collection and analysis of **data on musical attainment**;
- Annual analysis of Faith Primary School **educational attainment data returns** to Department for Education, 2006 – 2015;
- **Interviews and observations of case study children**, tracking **119 case study children** over the ten-year period. By tracking the same children each term, we have been able to monitor changes and progress over several years, often in sibling groups, and ranging in age from 5 – 19;
- We have carried out **termly well-being surveys** of children in Key Stage 1, 2 & 3, receiving 1,443 individual responses between 2012 & 2016, with an average of around 200 individual responses each year;
- We have carried out frequent **parent surveys** since 2015 across all In Harmony Liverpool children and schools with an average of 100-120 individual parent responses each year;
- We have **interviewed 45 different Teachers/ Teaching Assistants and 12 Head Teachers and Deputy Head Teachers** throughout the ten year period. These interviews have also enabled us to track termly change and trends and use the data to inform programme development;
- We have carried out **parent focus groups and individual case study interviews** with more than 30 individual parents/carers over the ten year period;

We have used a wide range of indicators at five different levels: the Children, the Families, the Schools, the Community and the Sector. This required a multidimensional and pluralist approach that encompassed both qualitative and quantitative measures, the subjective and the objective. Triangulation enabled us to achieve greater depth. We have sought to answer the following questions:

- What are the outcomes for children, families, the schools, the community and the musicians, Liverpool Philharmonic and the wider sector?
- What appear to be the key success factors that contribute to these outcomes?

The team was led by **Dr. Susanne Burns**, initially working with **Paul Bewick** from 2009 – 2014. Other specialists have supplemented the core work across the ten years including:

David Price OBE is a senior consultant with an international reputation in music education. He acted as strategic adviser to the team in the first two years of the programme of work.

Professor Susan Hallam MBE, has made a lifelong and outstanding contribution to music education through the three strands of her career - as a professional musician, music educator and academic. As Professor of Education and Music Psychology at University College London's Institute of Education, she has supported the In Harmony Liverpool team in musical pedagogy since 2016.

Dr. Michael Galbraith (Clinical Psychologist and Systemic Psychotherapist) specializes in services for children, young people and their families and supported the team in researching the value of the early years work.

Professor Jude Robinson is a social anthropologist, initially working at the University of Liverpool and now Professor of Health and Wellbeing and Deputy Head of College of Social Sciences at the University of Glasgow. Her research centres on developing understandings of how people can develop and sustain their health and wellbeing outside of conventional health care settings. She researched and wrote the report on the impact of In Harmony Liverpool on families in 2016.

In addition, In Harmony Liverpool has worked closely with **Liverpool City Council** on demographic data and with the **NHS Primary Care Trust and Clinical Commissioning Group** on our special reports on health and wellbeing.

We took part in the **National Foundation for Educational Research (NFER)** led national research of all In Harmony programmes in 2016 and in 2017/18 took part in **Arts Council England** funded research into secondary progression across all In Harmony projects led by Professor Sue Hallam and Dr. Susanne Burns. Ongoing research is focused on extracting learning about how we can develop successful partnerships between schools and cultural organisations, on the impact on Liverpool Philharmonic of leading this programme and on musical pedagogy.

In 2013, an **Arts and Humanities Research Council** funded network brought together an international community of interest to consider and debate the impact and value of the In Harmony Liverpool programme. It was led by the **Institute of Cultural Capital**, a joint venture of the University of Liverpool and Liverpool John Moores University.

The following sections outline the detailed findings and outcomes from the evaluation of ten years of In Harmony Liverpool.

In 2018, we used a postcard to ask the Community – What difference has In Harmony made?

In evaluation, it is always a challenge to attribute change to any one cause. We acknowledged early in the programme that if change was occurring and the programme was part of the mix, it had to be making a contribution to the change. So, we wanted to know what the community think has changed after ten years. Is life any different ten years on for the children, families and the community? And what contribution has In Harmony made to that difference? We received 76 individual responses and they told us:



It has supported and contributed to **greater community cohesion and pride:**

“[In] Harmony has not only brought the children together in our community but the adults, especially parents.”

“The difference In Harmony has made is a sense of togetherness in the community. Our community is proud to work together with In Harmony as they really are for our children.”

It has impacted on the **life chances of many children** by enriching their lives and experiences through music:

“The children of my area have grown with the power of music. Folk music is an expression of the humanity to tell a story of who anyone is!? Class systems alive and well in 21st century expression of being alive in a postcode doesn’t limit love of who you are.”

"In Harmony has culturally enriched our children who live in an area where, normally they wouldn't have the opportunity to listen and perform this music. In Harmony have given the opportunity to visit venues and perform in venues where the children would probably never visit."

“The chance for our children to learn about music. Not just for qualifications but for the love of music. To appreciate music is to appreciate life. Our children have an opportunity to experience something more than just the humdrum curriculum.”

"I believe In Harmony has made a massive difference to my daughter's life as she has been involved since birth as her older cousin then played in it and we used to take her to all her performances in the Philharmonic and also other venues. I am so proud how much they have both achieved."

This in turn has impacted on **families** bringing pride and enjoyment as well as motivating siblings:

“The project helps children to better themselves and bring pleasure to other people.”

“My granddaughter has been watching her cousin since a baby and is now enjoying it herself, playing the cello. It is a lovely experience for the children, and teaches them many skills, for life. As a grandparent I am very proud to go and watch her perform, with the rest of the children. Thank you for this experience.”

It has contributed to the **development of cultural capital in the community**:

“This programme has had a seriously positive impact on educational and cultural standards in the Everton area. I have youth and community worked hereabouts since 1971 and this project has been an inspirational success in raising standards and aspirations with children, young people and families.”

The **impact of the programme being led by the Royal Liverpool Philharmonic** has been of major importance in generating these outcomes:

“It is unbelievable to me as a grandparent that the Royal Liverpool Philharmonic Orchestra comes to this school in the city centre to teach our children the gift of playing an instrument when ten years ago no one wanted to know!”

“It is a brilliant opportunity for the children and the community, there is not a lot to be proud of but our children being part of the Liverpool Philharmonic is something to be really proud of.”

“After ten years we no longer have visitors or people who come in and out of the school, we have In Harmony who have stuck with us and our children to teach them the gift of learning an instrument and the love of music.”

These responses echo our own findings.

The Children

Through 10 years of accumulated evidence across all schools and nurseries we have seen that In Harmony impacts on skills and resilience, which, in turn, enhances employability, broadens horizons and impacts on life choices.

Children, young people, teachers and parents have repeatedly reported:

- Increased self-confidence and self-esteem;
- Intrinsic and extrinsic resilience as well as enhanced wellbeing;
- Increased aspiration and positive views of future prospects;
- Improved ability to collaborate, cooperate and work in teams;
- Leadership skills;
- Listening and communication skills;
- Better attention, focus and concentration;
- Increased motivation to learn;
- Perseverance and determination;
- Independence;
- Peer to peer support, friendship, networks and social skills;
- Enjoyment;
- Creativity.

“It gives you inspiration. Maybe I will be a musician, maybe not. It doesn’t matter - I have more confidence now to do things that I thought I couldn’t do.” (Year 6 pupil)

“I am just way more confident than I was – do you remember when I wouldn’t talk to you? Now you can’t shut me up!” (Year 6 pupil)

“I have learned so much about music but also made new friends and done new things. I am more social and braver.” (Year 4 pupil)

“I am listening better, not shouting as much or interrupting other people.” (Year 3 pupil)

“I don’t doubt myself any more.” (Year 5 pupil)

“It makes me feel powerful and strong.” (Year 3 pupil)

“Some people can only think about Fortnite – I have my music.” (Year 4 pupil)

“The teachers push you to be the best you can be ... I like the way they encourage and praise us.” (Year 2 Pupil)

These impacts support the development of skills for life and employability as well as skills which support learning such as focus and concentration.

“The children concentrate really well now and are more enthusiastic. Everything in music has a knock on effect in other areas – listening skills, lining up. The rhyming and songs have an impact on the children learning to read and write – the visual approach works really well. The children are being more patient and wait for their turn. They also start singing spontaneously more. Shy children are more likely to join in.” (Teacher)

Musical Achievement in Primary School

In Harmony Liverpool enables children to cover all key aspects of the national curriculum for music including instrumental learning, performance, singing, listening, appraising, composing and improvising.

By the end of Year 6, the majority of children are playing at ABRSM Grade 2 standard or better, with some children achieving as high as Grade 4 equivalent. Children from In Harmony Liverpool now account for around 20% of young musicians in Liverpool Philharmonic Youth Academy Orchestra (Grade 4-7 standard).

At an individual level, In Harmony Liverpool has been able to help children achieve good musical results, including in ABRSM Grade Exams and teacher assessment, musical scholarships to attend secondary school, successful auditions for national ensembles such as the National Children's Orchestra, perform as soloists in concerts and at important events within their families' lives.

Collective achievement is more challenging to measure, but by working closely with their peers, there is a collective sense of musical success and identity when ensembles perform. This starts in the Early Years ensembles performing for family and friends. It continues through to the high profile In Harmony Liverpool annual birthday concerts at Liverpool Philharmonic Hall, where the children take centre stage, introducing the repertoire to the audience, playing solos and working together as a team to create a symphonic ensemble sound. The collective achievement of learning, rehearsing, performing and receiving positive feedback is important and valued by the children.

How does In Harmony Liverpool achieve this?

Professor Susan Hallam outlined the following as musical pedagogical characteristics of In Harmony Liverpool in 2016:

- high quality instrumental skills of teachers;
- provision of high quality, well maintained instruments;
- the singing of instructions, (e.g. standing up, sitting down, getting instruments);
- the extensive use of praise;
- the adoption of a wide range of rehearsal strategies to improve performance (rehearsing small sections, breaking down rhythm, pitch);
- use of warm up exercises;
- emphasis on sound first followed by notation;
- demonstration of singing and playing and playing alongside the children;
- excellent rapport with the children in all of the classes;
- well-paced question and answer sessions;
- clear explanations;
- excellent management of the children's behaviour.

Case Study: Primary

B started playing violin in Year 6. He moved to an In Harmony primary school in year 6 due to family circumstances and so started later than his peers. He progressed very rapidly and by Year 8 he was playing at Grade 5 level. “I worked hard and caught up quite quickly with the others – it is all about hard work and dedication.” He is a member of the Resonate Youth Philharmonic (operated by Liverpool Philharmonic with Resonate Music Hub) but he is also a keen footballer and is thriving academically.

B joined the pilot Pre-Associate Scheme in 2018 and has also taken part in Liverpool Philharmonic Youth Academy Orchestra. He successfully auditioned for the Sistema Europe Youth Orchestra, a 10 day intensive musical course which took place in Birmingham at the end of August 2018.

“It has given me skills that some people never have the chance to get. I have had great opportunities and it has given me confidence and flair – is that the right word? – I am a better listener and more attentive to other people. I am more sociable and have met people I would not otherwise have met.”

B talks about the importance of the role the Liverpool Philharmonic musicians and music teachers play: “It is so motivating to sit alongside a professional musician. They are so encouraging and supportive and that motivates me to be even better.”

B fully intends to continue playing as he moves forward. He sees potential problems with exams and needing to stop temporarily at that stage to ensure he can do well but it is his intention to take every opportunity he is offered and continue to develop his skills and confidence as well as the standards of his playing. “I will not throw this opportunity away. It is very special and I appreciate everything In Harmony is giving me.”

Early Years

From the onset of the In Harmony Liverpool programme, early years interventions have featured. In 2015 a major expansion in the programme saw the extension of regular provision into Everton Nursery School and Family Centre as well as into The Beacon Church of England Primary School and in 2016, Liverpool Philharmonic published a special report on the impact of this work. The report contained case studies that were representative of a large proportion of children who had been observed to be demonstrating similar impacts. Statistical data demonstrates significant improvement in age related expectations across a sample of children assessed at entry and then again after 6 months. We saw significant improvement in the key areas of Personal Social and Emotional Development (PSED), Communication and Language and Expressive Arts & Design.

The Early Years provision is informed by the following beliefs:

- Every child deserves the best possible start in life and the support that enables them to reach their potential;
- A child's experiences between birth and age five have a major impact on their future life chances;
- Children develop quickly in the early years and interventions at this stage can help to close the gap for children who enter early years education below expected development stages;
- Music can play a key role in this;
- Working together, In Harmony Liverpool and the early years providers can accelerate impact on children and families through the development of a cohesive early years' curriculum based on the In Harmony principles.

"In Harmony is as important to the nursery setting as everything else we do here. In Harmony enhances and enriches the core curriculum – and also enriches lives because of the children's circumstances. An area of such disadvantage needs teachers who are energy givers and the musicians bring that to the setting as well as their professional skills." (Head teacher)

"When you combine high quality teaching and learning with high quality music making you can create great developmental opportunities." (Senior Leader)

Many 3 year olds enter early years education chronologically at 3 years (36 months) but have a development age of 16-26 months. There is a significant challenge to close the gap to enable children to start primary school education at the age of 4 years (48 months). From ongoing staff observations and parents input, we know that as well as developing rhythm, pulse, singing and pitch, In Harmony also directly impacts on:

- Speech and language development;
- Social interaction with adults;
- Emotional wellbeing;
- Creativity and imagination;
- Confidence;
- Listening, concentration and attention;
- Mood – a calming and relaxing effect on some children;
- Teamwork, cooperation, sharing and taking turns, collaboration, impulse control and multi-tasking.

Case Study: Early Years

Now aged 3 years 5 months, N started at Everton Nursery aged 26 months. He has taken part in In Harmony since joining. N displays significant delay in communication and language and has global development delay. In October 2015 his assessment for communication and language showed his listening and attention span at 25 months, his understanding at 6 months and his speaking at 8 months. In March 2016, this had improved considerably. Listening and attention was now 30 months, understanding 21 months and speaking 19 months.

“N finds it difficult to engage in adult directed teaching sessions and often needs a lot of adult support and encouragement. He often finds it difficult to focus his attention and often loses interest in group activities. Small group In Harmony music sessions have enabled him to develop his communication and language skills. The activities are fast and active and enable him to learn and achieve alongside his peers. He displays high levels of concentration when listening to music and moves freely in response to what he hears. He is able to keep a steady pulse and tap out the rhythm when singing the ‘hello song’.” (Teacher)

Special Educational Needs

“When observing the Tuning Into Children sessions in the Children’s Centres there were a number of extraordinarily rich opportunities for the children’s development which were included in each session. These included cognitive, linguistic, physical, social, emotional, cultural and one could add spiritual dimensions, made available in fun, interactive, varied and engaging ways. The emphasis on communication through music, rhythm and song freed the children from the usual demands of language, while heightening their awareness of social interactions and exchanges. The testimonies of staff who reported children making significant advances - especially regarding communication and behaviour - and from parents, who appreciated the difference this had made to their children, were impressive. But these were eclipsed by the obvious enjoyment and involvement of the children taking part.”

(Dr. Michael Galbraith, Consultant Clinical Psychologist and Systemic Psychotherapist)

The schools, nurseries and children’s centres have above average numbers of children with SEND. While the programme is adapted to meet the diverse needs of all children with SEND throughout the age ranges 0 – 18, including the recent addition of an SEN Teaching Assistant role in the artistic team, the SEND element of the evaluation has focused predominantly on In Harmony children in the early years.

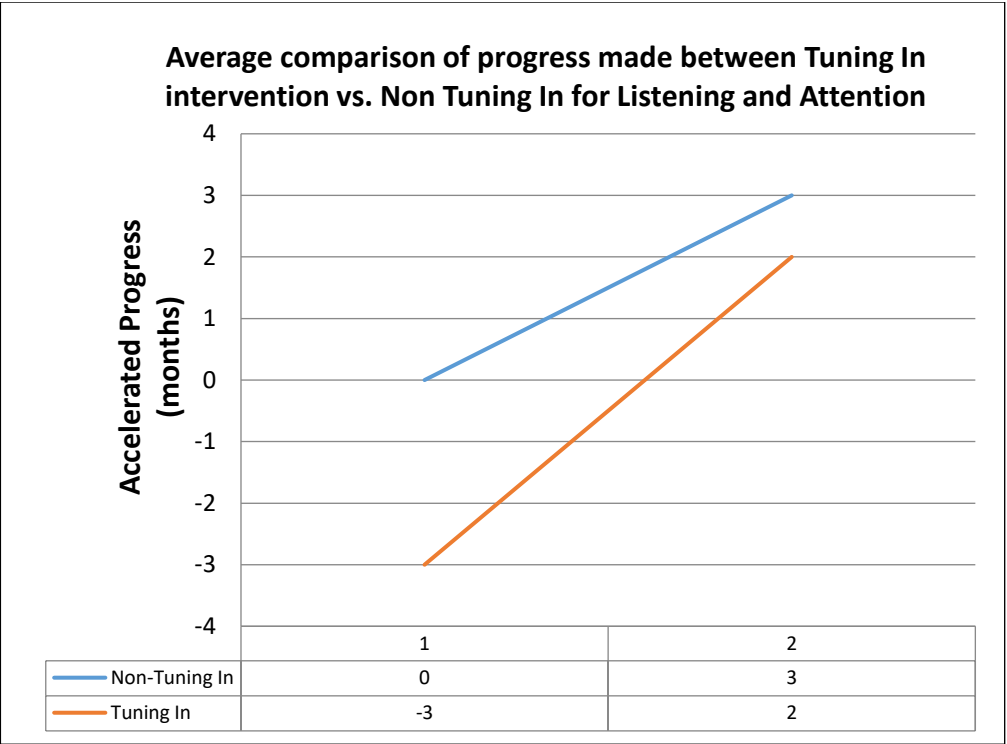
Tuning Into Children, part of the In Harmony early years curriculum provides opportunities for children to take part in child-led musical activity to achieve targeted outcomes in small groups.

From ongoing staff observations and parents input, we know that In Harmony:

- Supports interaction;
- Encourages responding and singing;
- Has a calming and soothing effect;
- Improves concentration;
- Improves speech and language;
- Improves anger management.

“Children ‘find their voice’ through In Harmony and Tuning In. It particularly appears to support children with SEND.” (Nursery Teacher)

“The arts - and particularly music - give children a chance to shine who aren’t good in traditional academic areas. Smaller groups and one to one tuition supports children.” (Teacher)



Children receiving the Tuning Into Children intervention make more progress in all aspects of communication and language, particularly in listening and attention skills.

Source: Everton Nursery School & Family Centre, 2018

Secondary Progression

“Progression in and through music are both important” (In Harmony team member)

“We had the first advantage with In Harmony and it is now part of us – we are good at it because we have always done it.” “Like it is part of our DNA or something? It will be weird not doing it in secondary school won’t it?” (Year 6 pupils in conversation)

As children leave primary school and progress to secondary school, half of young people have continued to learn an instrument, either through In Harmony Liverpool extra-curricular provision or through their secondary school.

22 young people have gone on to perform in Liverpool Philharmonic Youth Orchestra, Liverpool Philharmonic Youth Academy Orchestra, the National Youth Orchestra’s *Inspire* programme, Associate Membership of National Children’s Orchestra, and Sistema Europe Youth Orchestra. Liverpool Philharmonic Youth Company piloted Associate and Pre-Associate Membership Schemes in 2018 to accelerate musical progress and provide financial support to In Harmony young musicians interested in pursuing higher level orchestral playing.

This has not been easy as young people have transitioned to 19 different secondary schools. The team have faced many challenges in retaining engagement but are not alone in this. The national In Harmony research carried out by Hallam and Burns in 2018 identified the challenges and barriers to ongoing engagement as well as the factors that supported it. The research highlighted the importance of family support, professional musicians acting as role models and mentors, sibling support and modelling and social elements to the activity.

Young people have consistently reported positive impacts on their lives, ambitions and aspirations even if they have not continued with In Harmony and there are also examples of young people who have continued with their musical journeys through informal routes. Young people have talked about confidence, aspiration and the ability to stand up for what they wanted and not be driven by peer pressure, and the strength to follow their dreams.

“I have no regrets about giving up my instrument. I don’t think I would be who I am now if I hadn’t had the experience. I am so much more confident and stronger.” (19 year old)

“In Harmony gave me confidence and made me come out of my shell. In Harmony pushed me to expand my music career and attend LIPA so I’m very thankful and feel privileged to be one of the first to be involved.” (18 year old)

“The In Harmony Liverpool Project has opened so many doors for me. This is due to the outstanding support of the In Harmony Liverpool staff over the past 7 years. My tutors over this time have pushed me to be the best I can be and offered me opportunities to gain once in a lifetime experiences. I hope to inspire any of the young musicians at In Harmony because with hard work you can get anywhere when you believe in yourself.” (16 year old)

Case Study: Secondary

“It changed me, I am more outgoing, positive and happier as a person. I used to keep myself to myself but now I am more confident. Music kept my mind on the same thing in some of my critical years when I was growing up. It gave me pride in myself. I am now a different person so I don’t feel that it matters that I don’t play anymore. It made me a better person.”

Child C was in Year 6 when In Harmony Liverpool started yet, despite only having lessons for 1 term in school, he chose to reengage with West Everton Super Strings once he had left Faith Primary, and continued to be a member of Everton Youth Philharmonic until he left school at 18 to attend University. He is now 20 and a mature and articulate young man with a strong sense of what might be possible in life: “In Harmony has shown me that you’ve got a ladder. You can do things. You don’t have to stay the same in life. I know that I can do stuff...”

C went to Canada as part of the Sistema Music Education Exchange in July 2015. At the time he said; “It was really fun, and I really enjoyed the way that music brought us all together to make friends from all over the world. It was great!”

In an interview in 2018, he reflected “The Canada trip was one of the best experiences of my life. In Harmony has given me the opportunity to meet new people, expand my social circle, develop life skills, grow more confidence and it helped me to focus and know what I want to do with my life and feel able to do it my way without pressure from anyone else.”

C claims to love the cello because it is the instrument that sounds closest to the human voice – he finds it “calming and soothing.” He is not playing at the moment and says there are many reasons for this: “I stopped when I was in college as I couldn’t get to orchestra. I had shifts at work and University course work and just didn’t have the time. I didn’t feel I would fit into the Uni orchestras and ensembles either. I miss it. It helps with my mood. But, I don’t have the time – or a cello - and where would I play? What orchestra could I join now? The culture of amateur groups is not for me.”

C had been talking to his old mentor and cello teacher, Ian, and was starting to think that he might start something up himself: “Why not? I could buy myself a cello now and enjoy playing in my own time at home. I don’t have to be part of an orchestra do I?”

He is one of three siblings, and his middle sibling (who was in Reception when In Harmony commenced) is now 13 and no longer playing but there is no doubt in their mother’s mind that the role model provided by C supported and spurred on his sibling as he progressed through primary school and into secondary school. Similarly, that both young men have motivated their younger sibling to believe he too can be “the best he can be.”

The Families

“I am interested in the ways in which people can shape their lives to make them not only ‘well’ in a physical sense, but for them to experience positive mental health, linked to feeling happy, confident and safe. Working with In Harmony, and observing the children it was evident that the children were transformed by their experience of singing, moving, listening and playing at school, but how did this affect their home relationships? By talking to parents and carers of children who had taken part in In Harmony I found that they had all noticed changes in their children at home, with improved motivation to go to school, concentration and focus on daily tasks, and an enhanced love of music, singing and movement. The parents spoke of their pride watching their children perform on stage and their confidence that this experience would stay with them as they moved through childhood.”

(Professor Jude Robinson, Professor of Health and Wellbeing, University of Glasgow)

Through parent focus groups and annual parent surveys we have gathered evidence of impact over the ten-year period which was supplemented by Professor Jude Robinson’s ethnographic research published in 2015 (whilst Professor of the Anthropology of Health and Illness at University of Liverpool). We have seen direct and indirect impact on families.

In Harmony has:

- generated more **positive relationships between parents and their children and between parents and their community** – through our parents surveys we know that 95% of parents responding agree that In Harmony has positively impacted on their relationship with their child/children;
- **improved parental relationships with schools** - 96% of parents responding to surveys agreed that their relationship with their school has improved as a result of In Harmony;
- impacted on **self-determination and the individual lives of some parents who have been influenced to make changes in their own lifestyles**;
- placed **music at the heart of many family events and homes** and extended to wider family groups through At Home visits and concerts as well as sharings and events;
- generated **pride and a strong sense of ownership and social capital**;
- generated **pride in their children and young people in a collective way as well as individually**.

“Loads of people are now involved in the school who weren’t before. It’s great when we all come together, it’s like a big family.”
(Parent)

“If he can learn to play the double bass, I can sort my life out ...” (Parent)

“The confidence it gives the children – in assemblies they stand tall and speak out instead of hanging their heads and muffling their voices. The joy of seeing the children teach the adults in the orchestra. Seeing a few children excel in music and join other orchestras. It has given the community something to be very proud of.” (School Governor)

Robinson (2015) undertook a series of conversations and home visits to meet with parents and carers of In Harmony children. Her research demonstrated that In Harmony had “transformed theirs and their children’s lives” by:

- supporting their child and giving them new skills and opportunities;
- noticing changes in musical ability, communication, confidence, focus and concentration and behavior;
- transforming their experiences of spaces and places;
- renewing and/or developing their enjoyment of music and giving them a new appreciation of musical education -
- directly engaging with the music in the schools and communities and the ways in which the children take home new skills and share them with parents/carers and siblings which has a direct impact on family life.

Importantly, Robinson found that families were making a sometimes unacknowledged contribution to the success of In Harmony through their active support of their children and the project on a daily basis.

Case Study: Families

Child S started at Faith Primary in the September following the start of In Harmony. Her parents specifically enrolled her at Faith because of In Harmony taking place in the school. They believed “this is a great school” and her mother had learned about In Harmony as part of her work in preschool care. They felt that she was innately musical. This was a complex commitment for the parents but one they wished to make as they felt their daughter would benefit greatly from it:

“The Royal Liverpool Philharmonic is dead big. I like showing off at work about it. It’s like a Liverpool FC player came in to teach you football.” (Father, Focus Group, 2010)
Child S has a genuine and deep love of music and this reflects in her musical attainment. She transitioned to Secondary School in 2016 and continues to play. She took part in the Pilot Pre Associate scheme in 2018.

In Harmony has also had an impact on the wider family network:

“They played at our wedding and she played with them... and obviously a lot of our friends and family knew that she obviously plays it and that was the first time that most of them had seen her do it and they were talking about her more than they were talking about our wedding.” (Robinson, 2014)

The parents also report the impact music is having on them personally:

“I mean I’ve definitely been to see the concerts and seen people walking in and they’re like, they don’t look too pleased walking in, walking out they look, they feel great, they feel like you know just had a makeover, you know inspired, it does inspire people, it gives them a whole set of different ... well it gives everyone different feelings doesn’t it?” (Robinson, 2014)

“Mum - I mean the Philharmonic Orchestra ... the Philharmonic, you wouldn’t have ... I would never have associated myself with the Philharmonic before ...”

Case Study: Families

Family A have been involved with In Harmony Liverpool since the outset, and have been very committed to supporting their three children. Mum has been a regular attender at events and performances and has regularly contributed to the evaluation of the programme through attending Focus Groups.

In a focus group held in February 2010, she stated: “This is a chance in a lifetime for our kids. We couldn’t afford to do this for them. At first I thought it might have been a flash in the pan, you know, something starts and then it ends, but it is here to stay and we’ve got something that others want and that makes us proud.” (Mother, Focus Group)

The eldest sibling was in Year 3 when the programme commenced, the middle sibling was in Reception and the youngest was brought along to the early Parent and Tots classes: “What better start in life than In Harmony?” (Mother, Focus Group)

Tracking the siblings through the ten years of the programme has evidenced growing maturity, confidence and tenacity in the two older siblings. The eldest is now in his final year in school and no longer plays. The middle sibling is still involved with music but not In Harmony and the youngest is now in year six and still playing with commitment. “What they learn in music transfers to home life. They are more mature at home – more grown up and confident. I don’t get so much backchat.” (2013)

In September 2013 the family attended Liverpool Philharmonic’s Royal Albert Hall BBC Proms concert where the middle child was playing on stage. “Seeing the kids on stage just chokes you up. We all get so proud. Everyone is proud. The kids are recognized as a group.”

The impact of the programme on this family appears to have been representative of many other experiences reported within different family groups, with sibling support creating aspiration, parental engagement generating new experiences for them and a growing sense of value and worth as well as family pride.

The Schools

“Working with a professional symphony orchestra, children in the locality have been supported to improve their concentration, listening and turn-taking skills.” (Ofsted visit to Everton Nursery School and Family Centre, 2018)

“The consistency of approach, founded on strong principles that draw on a range of pedagogical and musical approaches, is commendable. Every opportunity is taken to immerse the pupils in musical language and not a minute is wasted. The In Harmony teachers are excellent musicians and their expert modelling sets the standard for the technical and musical quality that pupils are expected to match. At the same time tasks are sequenced thoughtfully and musically so that pupils are able to master new ideas in small steps. Pupils of all ages contribute creatively by suggesting ways to improve their work and by inventing new melodic and rhythmic patterns to perform.” (Letter dated 17th February 2012 from HMI, Mark Philips - Ofsted Good Practice Survey Inspection in Music in Faith Primary)

Each setting is different, with diverse starting points and cultures. When In Harmony started in Faith Primary in 2009, the school had improved from a 2006 ‘notice to improve’ to being ‘satisfactory’ in 2007. The major opportunity was seen as:

“Giving children a key to a different door that will lead them to places they otherwise wouldn’t get to. If we can widen the children’s experiences, then we will widen their skills to learn.” (Head Teacher)

In the initial years there was evidence that In Harmony was contributing to school improvement at Faith Primary but, in 2016, the school was placed in special measures and this had a major impact on the school, its leadership and the place of In Harmony within it. After extensive school improvement effort, a subsequent Ofsted inspection in December 2018 found Faith Primary to be 'Good' and the In Harmony team now look forward to continuing to work with the school to contribute to ongoing improvement.

When the programme expanded into both The Beacon Church of England Primary and into Everton Nursery School and Family Centre in 2015, both settings were deemed to be outstanding, and in 2018 when In Harmony took up residence in All Saints in Anfield again, the school was deemed outstanding. In these settings the challenge was to add value to an already rich environment.

“Quite apart from the musical learning and experiences, In Harmony fits in perfectly with our desire for all our pupils to leave their primary school with a rounded range of key skills - communication, curiosity, resilience, independence and creativity. Coupled with their key body of knowledge, this can equip them with a strong core with which they can make a success of the remainder of their education. In Harmony can give further material evidence and experience of these core learning skills. On top of that, the musical ensemble approach can assist in binding the community to reinforce the values that the school holds so close.” (All Saints Catholic Primary Head Teacher, 2018)

Adding Value to Schools

There is strong evidence of In Harmony Liverpool adding value to schools through:

- The addition of the **professional musicians** into a school environment;

“Music has always been important to us - part of our core provision. Having In Harmony has added value to this – the skill and expertise of the musicians, the ability to provide high quality CPD within the school and the blending of their skills and knowledge with that of our staff team have been amazing. We have connected two centres of excellence.” (Head Teacher)

- Improved **relationships between teachers and pupils** as they learn music together which has reinforced the notion of **lifelong learning**;

“The children are encouraged by teachers playing. The child thinks, ‘now I am the teacher.’” (Teacher)

“Music is a new subject for the teachers so we have to help them as much as we can – our new teacher is a violin and we are better than her.” (Year 5 pupil)

“We might have been learning longer than the teacher – but I can see that children aren’t the only people who want to learn.” (Year 5 pupil)

“I always wanted to play an instrument. I have huge job satisfaction now. In Harmony has saved my career. 18 months ago I knew I needed a career change. I couldn’t handle it. I was waking up at night worrying about work. I couldn’t do the work with the pupils that I wanted, I couldn’t get them to do what I wanted because they couldn’t concentrate and they were so hard to manage. They had bad behaviour and poor motivation. I was going to leave teaching. There has been a huge improvement because of In Harmony. Now I look forward to work and doing music in school. I have great pride in the school I work for and I’m proud to be part of it.” (Teacher)

- The **development of teachers skills**;

“As an early years teacher, working closely alongside In Harmony staff has developed my confidence in music greatly and I have learned a lot and am confident in using music in my own teaching. It becomes a part of your practice.” (Nursery Teacher)

“It was always important to us to skill up practitioners – the way forward for us was to develop professional development between specialists, based on mutuality with child development at heart.” (Head Teacher)

- Supporting **wellbeing** – teachers have consistently reported benefits to them as individuals and professionals of taking part in In Harmony;

“When I am busy or stressed, going into the music sessions changes my mood. It gives me time to take stock and regroup and I come away feeling refreshed.” (Teacher)

- The **enhancement of parental engagement** with the school;

“Parents attend the sharings more than they do other things. Maybe because they are less formal? They cross the threshold and that is great as we can build on that.”
(Teacher)

- The enrichment of the curriculum through access to the **resources and assets of a major cultural provider** in the City;

“Our ability to access Philharmonic Hall and the amazing musicians in the orchestra has brought huge richness to the school and who would have thought some of our children could go to play in the Royal Albert Hall in London. The partnership has brought us so much.” (Head Teacher)

Educational Attainment

Curriculum pressure and a policy environment which emphasises testing have been constant challenges and have required different delivery models in different settings, demonstrating that In Harmony is not a fixed delivery model but one that adapts to the culture and needs of the school and the children.

“In Harmony has to be an evolving model. Yes, it has core values but must adjust and adapt and align with the vision, values and culture of the school with whom it works.” (In Harmony team member)

We have **inconclusive evidence of the impact of In Harmony on educational attainment**. This concurs with the findings from the NFER National In Harmony evaluation (2016), which concluded:

“There was no quantitative evidence of an association between participation in In Harmony and children’s progress in attainment at KS2. This means that we found no statistically significant difference in the progress made by children between KS1 and KS2 in In Harmony schools and those in comparison schools.”

There was evidence in the first two years of In Harmony Liverpool that it was positively affecting attainment in Faith Primary. This may have been partly attributable to the move to a new school building as well as the impact of In Harmony on the school culture and learning environment. There has been no significant change in overall attainment at The Beacon Church of England Primary despite the allocation of curriculum time to In Harmony.

So, it could be that the skills In Harmony supports have a knock on effect back into other subjects. There are certainly individual examples of children for whom In Harmony has had a significant effect on attainment.

“It helps me with loads of other things – my handwriting, my balance, counting.” (Year 3 pupil)

“Last year her Mum had to stay in class with her most days, Music has given her amazing confidence and she has progressed academically as a result.” (Teacher)

“It helps me with so many other things. My handwriting is better –what do you call that? Dexterity – that’s it. It helps me with maths and sports because of the hand eye coordination and I reckon my balance is better but that might be my new glasses!” (Year 3 pupil)

Partnership with Schools: Keys to success

- Long term commitment and stability in delivery teams;
- Authenticity;
- Teams working closely together and commitment to two way learning;
- Child and community at the centre;
- Equality in the partnership – open, honest, respectful and equitable;
- Mutuality and reciprocity;
- Commitment at leadership level and modelling for the rest of the staff team.

“Why would I take a long term cultural intervention into my school? The school has to already believe in it. It must build on what the school is already about - its mission and vision – it must add value to this and bring new dimensions to it and must be about the children and the community benefit.” (Head Teacher)

“There was a shared commitment to quality outcomes, a shared vision for the children and a commitment to creativity and innovation in working processes and approaches.” (Head Teacher)

“In times of change it was good for the children to know that the In Harmony team remained constant.” (Teacher)

The Community

“This is a different community now to what it was in 2009 and there are many reasons for that but In Harmony has been an important part of it.” (Community Leader)

Over the ten year period the community of Everton has changed significantly. The demographic of the area has changed dramatically since 2009 and whilst within the programme there is still a predominantly white British demographic (76.4% of children) there are growing numbers of Asian, Black/ African/ Caribbean/ Black British and other nationalities with more than 20 languages other than English being spoken in the home. In Harmony is targeted at children with the greatest need and fewest resources – over 40% of In Harmony children are classed as living in poverty.

“This programme may claim to be changing lives and communities, but it is arguably also changing the way that orchestras operate and in turn how they serve their cities and places. This value is precious as it has been co-constructed between the organisations involved, the artists and teachers, the participants, community partners and residents, as well as decision- and policy-makers. When a cultural organisation perceives itself as part of the community rather than an outside benefactor bringing resources to it, the potential role of the orchestra in society is maximised and everyone benefits. Liverpool Philharmonic has become a part of the place.” (Dr. Susanne Burns, Arts Professional, 2016)

The evaluation has involved community wellbeing surveys, focus groups and interviews with community leaders since the baseline report in 2009, and indeed the community inputted into the original bidding process to the Department for Children, Schools & Families in autumn 2008. There is much evidence of impact throughout the community at different levels, and outcomes that have occurred at different points throughout the last ten years:

Positive changes in perception of how Everton is viewed from outside the community;

“I boast about it at work and it is brilliant because most people would never expect instruments and orchestras around here. I think it challenges them about what they think this place is like. They can’t look down on us so much.” (Parent)

Increased hope, aspirations and view of future prospects and changes in levels of self-determination within families;

“It makes you realise that there are always choices in life that can affect what you experience and achieve – the kids certainly get that and so do we now.” (Community member)

Improved feelings of wellbeing and involvement in the community. 89% of parents responding to surveys feel more involved in the Everton community as a result of In Harmony;

“It has brought the community together and given us real hope and pride.” (Community member)

Pride in Everton’s children beyond one’s own child(ren);

“The orchestra is at the heart of the community now ... the community are proud of the children and young people in a collective way rather than as individuals.” (In Harmony musician)

“There is a lot of pride in our community now.... Speaking to people in the community they are all amazed because other schools don’t have it. There is so much pride when others talk about - our In Harmony, our orchestra.” (Mother)

Increased civic pride and community cohesion in Everton

“I think we all have more belief in ourselves now.” (Community member)

“This project is a joint partnership that builds a bridge of friendship, culture, learning and understanding as well as music between the West Everton community and the Philharmonic musicians and staff, and Faith Primary School. Classical music, shared and enjoyed, becomes the norm in our community and barriers are taken down.” (Community member)

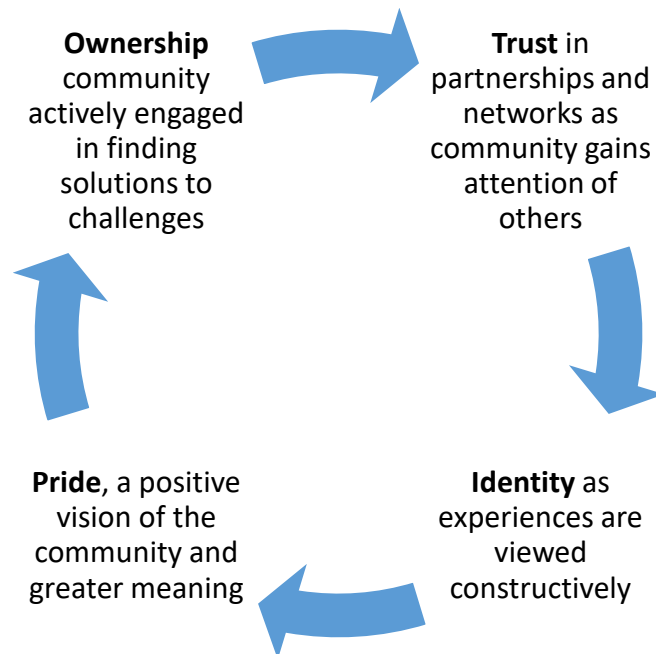
Increased engagement with Liverpool Philharmonic through increased attendance at events and at Philharmonic Hall and through the role played by music in the homes of our families;

“It is the best thing. It’s like being in a big team or family, the performances are great. And going to the Phil THE PHIL! That’s amazing. Who would have thought it?” (Parent)

Increased social capital and networks within and beyond the community;

“It’s a fantastic thing!...I don’t think she would have had the confidence [to do gymnastics], and that’s the truth, that. And I think since her playing the music...it’s built her confidence up a lot...the determination in her is unbelievable. So if she needs to get to her gymnastics across the city, I have had to get confident to go with her, go to new places and meet new people.” (Parent)

What is seen is a ripple effect creating a virtuous circle of change within the community. As trust develops and the community gains the attention of others, identity changes and pride, hope and aspiration leads to ownership and a community taking greater responsibility for its own solutions.



Virtuous Circle Social Capital (Burns and Bewick, 2011)

“The professionalism between the heads as we move forward is great – a team approach with respect and open and honest conversation is what we need. Working and collaborating with others is the key to commitment to the bigger picture which is the area and the community. We share ambitions for the area and the children not just for our own schools. We are different communities within a community and as leaders we must model this.” (Head Teacher)

“The achievement is now something they are all proud of. And that will pass on – to other people and to other generations. In time it will change this place. I am so proud of her.” (Parent)

Royal Liverpool Philharmonic

Liverpool Philharmonic is a central and distinctive organisation in the wider music sector in our city, and in music and the orchestral sector in the UK and Europe.

- We are unique in being the only UK music organisation combining the three major elements of a contract symphony orchestra, a concert hall and a learning programme.
- We are the oldest continuing symphony orchestra in the UK and operate and programme one of the finest concert halls in the country.
- We work with many partners to deliver an extensive learning programme for and with children and adults.

(Source: RLP Strategic Plan 2018 -2022)

“In Harmony has provided the ‘bedrock’ of the learning and engagement strategy and it has contributed to a more strategic integration of the learning and engagement work and the orchestra.” (Burns & Bewick, 2011)

In Harmony Liverpool reflects the core mission and vision of the organisation. Learning now sits at the heart of the organisation and the importance of connecting to communities through partnership working is not only recognised but embraced.

We have tracked change within Liverpool Philharmonic itself where we have evidenced cultural change, structural change as well as systems change. We have evidenced:

Shifts in external perception of the organisation;

“In Harmony has raised the Phil’s standing enormously and is helping the City Council to maintain investment not only in the orchestra but in the arts as a whole. It has raised their standing in public opinion and the orchestra is now seen as a civic institution shaping Liverpool’s future.” (Arts Council England)

Encouraging flexibility in contracts to encompass life ambitions and life work balance;

“We have a deliberate and conscious policy of encouraging flexibility in contracts to encompass life ambitions and life work balance. If the musicians are refreshed they will play better. I think we have ‘normalised’ a different approach to working in an orchestra.” (Senior Leader)

Combining the leadership of performance and learning on equal footings and in the hands of the same leader;

“No one else is doing what we are doing to develop musicians – the Musicians Performance & Wellbeing programme, the health and wellbeing support – and no other orchestra has combined the leadership of performance and learning in the way we have placing both on equal footings and in the hands of the same leader.” (Senior Leader)

Impact on the deep-rooted professional characteristics of the orchestra. Players are now involved in leading ensembles, as coaches, role models and teachers, leading instrumental tuition and sitting side by side with the children in rehearsals;

“The environment is changing. The conservatoires are now changing slowly, musicians see themselves increasingly as portfolio workers and are more keen to get involved in educational work. Education is not just what we expect from them but is increasingly what they want to do. We foster this, actively encourage it and support their development. We encourage involvement in the education programmes whilst also supporting them through the wellbeing and development programmes.” (Senior Leader)

The impact of taking part of the musicians’ skills and practice;

“In Harmony Liverpool gives me two major things as a musician that support my development. Firstly, the teaching framework set up by Sally is very different to how I was taught as a child and this new approach benefits me as both a musician and teacher. Secondly, the types of children we work with are different to those I would normally be giving private lessons to – I have to think harder about how to communicate and I love that. It challenges me and I enjoy having to think about my own music making. Communicating about it improves my playing as it makes me reflect on my own process.” (Musician)

A more open minded, collaborative culture within the organisation;

“I feel there is a more open minded, collaborative culture within the organisation now. We are no longer orchestra and management but one team working to the same ends. It was a masterstroke to appoint an orchestral player to lead In Harmony Liverpool as it created that connection between the education programme and the orchestra. It led to musicians actively seeking to get involved, to find ways they could contribute and ways they could help.” (Musician)

What don't we know and what is inconclusive

As detailed on page 32 we have **inconclusive evidence of the impact of In Harmony on overall educational attainment** beyond music.

Nor can we evidence **impact on primary school attendance**. In this sense our findings correlate with those of the national evaluation carried out by the National Foundation for Educational Research (NFER) who found no link between attendance and In Harmony.

We cannot yet evidence an increased **take up of Higher Education, due to low numbers reaching that age**, although there are examples of several individual In Harmony young people who have progressed to university, employment and further training.

We believe there to be **health benefits that accrue from the enhanced wellbeing** we are able to evidence, but have no conclusive evidence of this in quantifiable terms. A short joint piece of work with the NHS Primary Care Trust carried out in 2011-12, prior to the restructure of the Trust, identified increased attendance at appointments in clinics and a slight drop in attendance at A&E which was felt might be attributable to parents feeling more confident in seeking help and dealing with authority. However, this was inconclusive.

Further, the impact on overall community data in terms of statistics on **crime, employment, health trends** show little change over the ten year period and what change there is cannot be causally linked to In Harmony.

The work being undertaken is not a quick win. The evidence is that after ten years we are starting to see interesting results and outcomes but programmes like this will only demonstrate long term impact over an individual's lifetime. The long term nature of seeing the return on investment in wider economic and social terms remains inconclusive.

Distinctiveness

“The evidence of the success of a programme like this can only be seen over a generational period – you can’t just go in, do a couple of years and get out again.” (Michael Eakin, Chief Executive, Liverpool Philharmonic)

In Harmony Liverpool is distinctive. Whilst many of the characteristics may be present in other music education programmes there are distinctive features that set the approach apart and primarily this stems from the longevity of the programme and the commitment to it by the organisation. This commitment to a community enables depth and breadth on a neighbourhood level and enables trust to be built. Partnership working has placed professional musicians at the heart of the Everton community generating long term relationships, friendships and trust, providing role models and progression pathways. This supports a virtuous circle where, through music, we can see that interventions in the early years supports children's overall development, that this in turn impacts on their families, the wider community and place and that this changes the institutions that serve those communities. In Harmony is central to Liverpool Philharmonic’s mission and vision of enhancing and transforming lives through music. This has enabled growth and expansion and a long term vision for In Harmony in North Liverpool.

So what makes it distinctive?

High quality, child-centred music education with children’s orchestras and ensemble music making at its heart from early years to teenagers, with frequent high profile and community performances by every child. This has involved children and teachers learning instruments together and playing in side by side rehearsals with the Royal Liverpool Philharmonic Orchestra. It has included a range of musical genres, styles, new music and activities brought together through an overarching artistic and educational vision and inclusive music curriculum drawing from UK and international good practice. And it has been led by a team of outstanding musicians committed to joint planning, reflection and professional development, effective collaboration and co-delivery with school teachers and Resonate, Liverpool’s Music Education Hub.

Sense of Place: By taking an inclusive whole school and community approach in Everton and Anfield - areas with fewest resources and greatest need - and working with children 0-18 throughout their childhood together with their families, In Harmony Liverpool has included every child making music in participating schools. Timetables have been adapted to fit individual school environments. Deep, reciprocal partnerships with schools and community organisations have informed the development of the programme and long term relationships with children, their families and the wider community have been built, connecting them with the City’s cultural venues. By being responsive to their changing needs, and the social, economic and political context affecting families’ daily lives, the programme has embedded within the place.

Long term commitment, enabling 10 years of growth from 84 children in 2009 to 1,500 today, with a long term vision for In Harmony in North Liverpool. A mixed fundraising model built upon a bedrock of long term Government and Arts Council England grants, with every £1 generating an additional £2 support from Liverpool Philharmonic donors, audiences, charitable trusts and foundations, and participating schools. This model helps to sustain and grow In Harmony, reaching more children and families.

Evidence-based, through an embedded longitudinal evaluation programme involving children, parents, families, community leaders and partners which has used a range of evaluation methods, we have measured impact for children, families, schools, communities and partner organisations. A genuine commitment to learning and improvement has informed the programme from the onset. Additional time limited research projects in areas such as music teaching and learning, family life, early years, health and wellbeing and organisational development have complimented this work.

Leadership of the programme has been stable over the ten-year period, with In Harmony embodying Liverpool Philharmonic's mission of enhancing and transforming lives through music. The leadership of the programme by Liverpool Philharmonic has drawn on all of its assets including musicians from the Royal Liverpool Philharmonic Orchestra, Chief Conductor Vasily Petrenko, Principal Guest Conductor Andrew Manze, UK and international visiting artists, and the frequent use of Liverpool Philharmonic Hall and its rehearsal venue, The Friary. Using its role and reputation as an international music organisation in the City of Liverpool, cross-organisation working and its audiences and supporters they have brought quality, profile, reputation, financial support, civic pride and exceptional musical experiences to the programme.

"In Harmony Liverpool is a 'mobile' project – it is evolving all the time to meet the needs of the children and the community. There is an energy to it. Ongoing reflection about what is working and what isn't as effective have informed its development and it is a genuine learning process for all of us." (Musician)

The value generated is precious. It has been co-constructed between the organisations involved, the musicians and teachers, the participants and community members as well as decision makers and policy makers. This could be described as teamwork. When a cultural organisation perceives itself as a part of the community rather than an outside benefactor bringing resources to it, the potential role of that organisation in society is maximised and everyone benefits. From being 'not for us', the Phil is now 'our orchestra', the musicians feel it is 'the best thing we have ever done' and the community and its residents are proud of their children and their place.

Every partner and every individual professional contributes to the value generated for children and the community;

"Teams could be child to child, families and networks, classes or the school as a whole, professional teams, community groups etc. In all cases trust, respect, belonging, contribution, common goals and purpose, identity and learning seem to be keys to success...Strong, resilient and effective teams build effective communities and generate social and cultural capital...I believe that, to date, we have underplayed the value of teamwork to In Harmony. Effective teams make for effective communities." (Senior Leader)

Into the Future

“If any Labour or Conservative politician wanted to show real commitment to education, to social cohesion and mobility, and to the belief that it's possible to transform the lives of people growing up in underprivileged areas – as well as to music – they would make In Harmony a part of as many children's lives as possible.” (Tom Service, 2009)

Is it sustainable? In Harmony Liverpool has grown exponentially over a ten-year period. It has done this despite changes in government and policy that have generated significant turbulence, economic and social change. This has led to changes in the communities of North Liverpool which have also affected the schools and nurseries. Changes in staffing and in school leadership have taken place and although the In Harmony team itself has remained relatively stable, there have been changes there too.

Throughout all of this, the embedded approach to continual learning, innovation, improvement and reflection which sits at the heart of the programme has supported adaptation and a preparedness to flex and change the programme has informed its development and supported its sustainability.

“When educational work is on the periphery of an organisation's mission it is vulnerable as it is cut back when there is no money. What has happened with In Harmony Liverpool is that by placing it at the heart of what we do people buy into our commitment and that renders it sustainable into the longer term. This was never going to be a short term project commitment it had to endure.” (Senior Leader)

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